



Philosophy of Music

An Introduction



R. A. Sharpe

Philosophy Of Music An Introduction

Sang-Hie Lee



Philosophy Of Music An Introduction:

What Is Music? Philip Alperson, 2010-11-01 **Philosophy of Music** R.A. Sharpe, 2004-11-18 In a lively and engaging introduction to the aesthetics of music and the issues that illuminate musical listening understanding and practice R A Sharpe guides the reader through three key questions What is the work of music Can music have meaning Can music have value He anchors his discussion to examples from Western classical music and jazz and places it in the context of the historical background and philosophical thinking on music from the Ancient Greeks to Eduard Hanslick and Edmund Gurney Accounts of the philosophy of music often present it as a branch of metaphysics raising questions about sounds tones and musical movement Sharpe's non technical treatment is problem orientated and the questions he raises are about the value of music the individuality of our assessments and the way we prize music for its power to move us He argues that when it comes to music philosophical analysis has its limitations and it is no surprise that there are contradictions in the aesthetics of music or that our judgements about its value are not internally consistent **Thinking about Music** Lewis Eugene Rowell, 1983 This book is for readers who are insatiably curious about music students of music in the broadest sense of the word In this category I include those whose musical concerns are more humanistic than technical as well as those preparing for careers in music In a library system of classification Thinking About Music is apt to be filed under the heading Music Aesthetics history and problems of and that is a fair description Preface **Introduction to a Philosophy of Music** Peter Kivy, 2002 Philosophy of music has flourished in the last thirty years with great advances made in the understanding of the nature of music and its aesthetics Peter Kivy has been at the center of this flourishing and now offers his personal introduction to philosophy of music a clear and lively explanation of how he sees the most important and interesting philosophical issues relating to music Anyone interested in music will find this a stimulating introduction to some fascinating questions and ideas

Philosophy of Western Music Andrew Kania, 2020-04-08 This is the first comprehensive book length introduction to the philosophy of Western music that fully integrates consideration of popular music and hybrid musical forms especially song Its author Andrew Kania begins by asking whether Bob Dylan should even have been eligible for the Nobel Prize in Literature given that he is a musician This motivates a discussion of music as an artistic medium and what philosophy has to contribute to our thinking about music Chapters 2-5 investigate the most commonly defended sources of musical value its emotional power its form and specifically musical features such as pitch rhythm and harmony In chapters 6-9 Kania explores issues arising from different musical practices particularly work performance with a focus on classical music improvisation with a focus on jazz and recording with a focus on rock and pop Chapter 10 examines the intersection of music and morality The book ends with a consideration of what ultimately music is Key Features Uses popular song examples throughout but also discusses a range of musical traditions notably rock pop classical and jazz Explains both philosophical and musical terms when they are first introduced Provides publicly accessible Spotify playlists of the musical examples discussed in the book

Each chapter begins with an overview and ends with questions for testing comprehension and stimulating further thought along with suggestions for further reading

The Philosophy of Music American Society for Aesthetics, 1994

A Brief Introduction to A Philosophy of Music and Music Education as Social Praxis Thomas A. Regelski, 2015-12-07

Music and Music Education as Social Praxis is a brief introduction to a praxial theory of music education defined by author It is grounded in an interdisciplinary approach for undergraduate and graduate students in music education Drawing upon scholarship from a range of disciplines including philosophy and sociology the book emphasizes and highlights thinking of music as an active social practice and offers an alternative to existing approaches to music education This text advocates for an alternative approach to teaching music rooted in the social practice of music and will supplement Foundations or Methods courses in the Music Education curriculum

Music in German Philosophy Stefan Lorenz Sorgner, Oliver Fürbeth, 2011-01-15

Though many well known German philosophers have devoted considerable attention to music and its aesthetics surprisingly few of their writings on the subject have been translated into English Stefan Lorenz Sorgner a philosopher and Oliver Fürbeth a musicologist here fill this important gap for musical scholars and students alike with this compelling guide to the musical discourse of ten of the most important German philosophers from Kant to Adorno Music in German Philosophy includes contributions from a renowned group of ten scholars including some of today's most prominent German thinkers all of whom are specialists in the writers they treat Each chapter consists of a short biographical sketch of the philosopher concerned a summary of his writings on aesthetics and finally a detailed exploration of his thoughts on music The book is prefaced by the editors original introduction presenting music philosophy in Germany before and after Kant as well as a new introduction and foreword to this English language addition which places contemplations on music by these German philosophers within a broader intellectual climate

A Concise Survey of Music Philosophy Donald A. Hodges, 2016-10-04

A Concise Survey of Music Philosophy helps music students choose a philosophy that will guide them throughout their careers The book is divided into three sections central issues that any music philosophy ought to consider e.g. beauty emotion and aesthetics secondly significant philosophical positions exploring what major thinkers have had to say on the subject and finally opportunities for students to consider the ramifications of these ideas for themselves Throughout the book students are encouraged to make choices that will inform a philosophy of music and music education with which they are most comfortable to align Frequently music philosophy courses are taught in such a way that the teacher as well as the textbook used promotes a particular viewpoint A Concise Survey of Music Philosophy presents the most current prevalent philosophies for consideration Students think through different issues and consider practical applications There are numerous musical examples each with links from the author's home website to online video performances Examples are largely from the Western classical canon but also jazz popular and world music styles In the last two chapters students apply their views to practical situations and learn the differences between philosophy and advocacy Hodges has written an

excellent resource for those wanting a short but meaningful introduction to the major concepts in music philosophy

Applicable to a number of courses in the music curriculum this much needed book is both accessible and flexible containing musical examples tables and diagrams and additional readings that make it particularly useful for a student's general introduction to the topic I especially like the emphasis on the personal development of a philosophical position which makes the material especially meaningful for the student of music Peter R Webster Scholar in Residence Thornton School of Music University of Southern California USA *The Oxford Handbook of Music Education, Volume 1* Gary E. McPherson, Graham F. Welch, 2012-09-13 The two volumes of The Oxford Handbook of Music Education offer a comprehensive overview of the many facets of musical experience behavior and development in relation to the diverse variety of educational contexts in which they occur In these volumes an international list of contributors update and redefine the discipline through fresh and innovative principles and approaches to music learning and teaching [A Concise Survey of Music Philosophy](#) Donald A. Hodges, 2016 A Concise Survey of Music Philosophy helps music students choose a philosophy that will guide them throughout their careers The book is divided into three sections central issues that any music philosophy ought to consider e.g beauty emotion and aesthetics secondly significant philosophical positions exploring what major thinkers have had to say on the subject and finally opportunities for students to consider the ramifications of these ideas for themselves Throughout the book students are encouraged to make choices that will inform a philosophy of music and music education with which they are most comfortable to align Frequently music philosophy courses are taught in such a way that the teacher as well as the textbook used promotes a particular viewpoint A Concise Survey of Music Philosophy presents the most current prevalent philosophies for consideration Students think through different issues and consider practical applications There are numerous musical examples each with links from the author's home website to online video performances Examples are largely from the Western classical canon but also jazz popular and world music styles In the last two chapters students apply their views to practical situations and learn the differences between philosophy and advocacy Hodges has written an excellent resource for those wanting a short but meaningful introduction to the major concepts in music philosophy

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and behaviour to the question of whether a good Muslim should be allowed to listen to music at all and if so to which sorts. The book traces the influence of Greek in particular Pythagorean and Aristoxenian thinking in Islam on this subject and aims to provide a philosophically coherent statement of thinking of the Islamic writers concerned a clarification of their central arguments as well as a critical evaluation of their line of thought. The author introduces a wide range of material from manuscript sources including much that has not been published before. This work will be of interest to Islamicists but also to medievalists musicologists historians of the philosophy of music and classicists.

The Imaginary Museum of Musical Works : An Essay in the Philosophy of Music Lydia Goehr, 1992-03-26 What is the difference between a performance of Beethoven's Fifth Symphony and the symphony itself? What does it mean for musicians to be faithful to the works they perform? To answer such questions Lydia Goehr combines philosophical and historical methods of enquiry. Finding Anglo-American philosophy inadequate for the task she shows that a historical perspective is indispensable to a full understanding of musical ontology. Goehr examines the concepts and assumptions behind the practice of classical music in the nineteenth century and demonstrates how different they were from those of previous centuries. She rejects the finding that the concept of a musical work emerged in the sixteenth century placing its emergence instead around 1800. She describes how the concept of a work then came to define the norms, expectations and behaviour that we now associate with classical music. Out of the historical thesis Goehr draws philosophical conclusions about the normative functions of concepts and ideals. She also addresses current debates among conductors, early music performers and avant-gardists.

Introduction I The Analytic Approach Status and identity Analytical positions I Analytical positions II Critique and transition II The Historical Approach Normativity and Practice The central claim Musical meaning I Musical meaning II Musical production I Musical production II *Werktreue* Confirmation and challenge

The Renaissance Ethics of Music Hyun-Ah Kim, 2015-10-06 In early modern Europe music, particularly singing, was the arena where body and soul came together embodied in the notion of *musica humana*. Kim uses this concept to examine the framework within which music and song were used to promote moral education and addresses Renaissance ideas of religion, education and music.

A Philosophy of Song and Singing Jeanette Bicknell, 2015-07-03 In *Philosophy of Song and Singing* Jeanette Bicknell explores key aesthetic, ethical and other philosophical questions that have not yet been thoroughly researched by philosophers, musicologists or scientists. Issues addressed include: The relationship between the meaning of a song's words and its music; The performer's role and the ensuing gender complications; social ontology and personal identity; The performer's ethical obligations to audiences, composers, lyricists and those for whom the material holds particular significance; The metaphysical status of isolated solo performances compared to the continuous singing of opera or the interrupted singing of stage and screen musicals. Each chapter focuses on one major musical example and includes several shorter discussions of other selections. All have been chosen for their illustrative power and their accessibility for any interested reader and are readily available.

Scholarly Research in Music Sang-Hie

Lee,2022-04-28 Scholarly Research in Music Shared and Disciplinary Specific Practices Second Edition offers a comprehensive and detailed guide to engaging in research in all disciplines of music This second edition continues to provide the foundational principles of research for all musicians including performers theorists composers conductors music educators and musicologists It strengthens the core pedagogical framework of the first edition by offering updated guidance on available technologies methodologies and materials Driven by the rapidly shifting research paradigms within music sixteen contributors expand the already broad scope of the book with new chapters on research in today s library neurophenomenology in music and self efficacy in music performance as well as new sections in chapters on philosophy historical research social science research and statistics Introducing research as a friendly and accessible process the book engages students in brainstorming a topic asking pertinent questions systematically collecting relevant information analyzing and synthesizing the information and designing a cohesive research plan to conduct original research Detailing the methodologies and techniques of both conventional and innovative approaches to music research Scholarly Research in Music provides an essential grounding for all kinds of music researchers The Philosophy of Music Aaron Ridley,2004 New and distinctive approaches to five central topics in musical aesthetics are provided in this outstanding book The topics are understanding representation expression performance and profundity The theme of the book is the failure of the orthodox view that pieces of music are more or less self contained structures of sound to account for some important features of our musical experience and to explain why music should matter to us In exposing and correcting that failure the book introduces readers to the main problems and positions in the philosophy of music proposes fresh solutions to those problems and offers innovative approaches to the philosophy of song to musical ontology and to questions about the value of music Each chapter is built around a single musical work which provides a focus for the reader Features Broad accessible introductory overview to philosophy of music Original and stimulating insights *University of Michigan Official Publication* ,1940 **A**

Philosophy of Music Education Bennett Reimer,2022-11-01 Bennett Reimer s A Philosophy of Music Education asserts that the nature and value of music education are determined primarily by the nature and value of music Originally published in 1970 with the third edition originally published in 2003 this text relates findings in the field of aesthetics to their implications for the practice of music education thus emphasizing practical applications that students and future educators can employ in their teaching and learning It addresses an increasingly diverse world in which music is viewed not as a singular practice but as a multitude of related practices Reimer believes that music has characteristics that make it recognizably and distinctively a practice or an art that these characteristics can be identified to a reasonable and useful degree but no doubt never definitively that music is of value to humans and their communities in a variety of ways related to these characteristics and that the primary mission of music education is to make musical values widely and deeply available Each chapter includes case studies Riffs and questions for discussion exploration Etudes that enhance student learning This

reprint edition includes a new introduction by Peter R Webster that sets Reimer's work in the context of the development of music education pedagogy and illuminates why this remains an important text for today's students. An excellent introductory text for undergraduate or more advanced music education students. *A Philosophy of Music Education* remains the best single introduction to this important and growing field.

Hegel's First Principle Hegel, 1869

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